



JEAN DUDET STUDYING THE APOCALYPSE—ENGRAVING BY JEAN DUDET
IN THE POTTER PALMER COLLECTION OF XVTH AND XVIITH CENTURY ENGRAVINGS

BULLETIN OF THE ART INSTITUTE OF CHICAGO

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SACRED GROVE—PAINTING BY PUVIS DE CHAVANNES IN POTTER PALMER COLLECTION OF PAINTINGS

THE APPLIED ARTS

THE Art Institute held its first "Arts and Crafts Exhibition" in 1902. It has long been the only museum in the country to make such an exhibition a yearly feature.

Variously known as "Arts and Crafts," "Industrial Arts," "Decorative Arts," the movement which first emerged into the light in England in 1888 has never yet found a term which adequately expresses its full purpose or idea—the essential unity of the art element with all fine production in materials and the protest of the Arts and Crafts movement against the alleged hierarchy of the "fine" arts. We are still using terms whose manifest intention will be only approximately understood by most people, to convey an idea which is really very simple and definite—that no handicraft, not even painting or sculpture, is unique in being a fine or exalted vehicle for the expression of the human spirit at its highest pitch. Stained glass, wood-carving, jewelry, costume, furniture—may be all of this; sculpture and painting can hardly be more.

The annual exhibition of applied arts may well be regarded as a reassertion of the principle that art is wherever fine thought and fine spirit is wedded

to materials. Its purpose is served by the coöperation of those sincere craftsmen who come to their work with the same burning conviction in their hearts.

MR. EGGERS' RESIGNATION

GEORGE W. EGGERS, who has been Director of the Art Institute for the past five years, tendered his resignation to the Board of Trustees on August 1. Mr. Eggers leaves the Institute to become Director of the Denver Art Association, an institution with which he has been in an advisory relation for several years. His new position will involve the building of the new art museum in that city. The Denver plan is doubly attractive to Mr. Eggers in that it includes an arrangement by which the director is given greater opportunities for the carrying out of certain plans for personal work than the Art Institute position affords.

During Mr. Eggers' directorship the Art Institute has passed through the war period with its complex and delicate problems. A survey of what has been accomplished during this time includes such important things as the re-organization of the School; the organization of the Extension Department; the inauguration of the Alumni Association ex-

hibition, the international water color exhibition, and the Drawing Collection; and the plan for the permanent installation of the Institute's collections.

Mr. Eggers has stood for a liberal attitude toward art, being particularly desirous that the Chicago public should have the opportunity of seeing and of coming to know the art of all periods, including foreign and so-called modern art, and those phases which most intimately touch every day life. Mr. Eggers' standards have been high. The consequence has been that everything with which he has come in contact has taken on artistic merit.

Those who have been privileged to work with him deeply regret his departure. His tact in imparting constructive criticism and his delightful way of sharing with his co-workers his experiences and ideals have endeared him to his staff. They wish him every success in the work he is about to undertake and trust that he will realize the ambitions which have led him to make the change.

M. B. W.

EXHIBITIONS

ON September 22 the Art Institute will open the new season with a group of exhibitions and a reception. These will consist of the Twentieth Annual Exhibition of Applied Arts, the Exhibition of Paintings and Sculpture by the Artists of Switzerland, and an exhibition of paintings by William Wendt and of sculpture by Julia Bracken Wendt.

The Exhibition of Paintings and Sculpture by the Artists of Switzerland reveals a national art hitherto unknown to many Chicagoans. Two of Switzerland's foremost artists have been regarded as belonging to other nations—Böcklin to Germany, and Segantini to Italy. Hodler, the most distinctively national of Switzerland's famous trio of painters, called "the Prometheus of the Swiss," has scarcely been known outside of Austria and Germany. Undoubtedly

the national art of Switzerland is the result of a variety of outside influences which have been playing upon it. "Surrounded by three mightiest states of Europe, it was through the centuries exposed to all sorts of influences," says Prof. Ganz. "But in spite of this there is one common quality in all our artists' work, a kind of national character." To determine what this national character is will constitute one of the interesting features of the exhibition.

The group of retrospective paintings and sculpture in this exhibition will provide a glimpse of the traditions of Swiss art. Examples will be shown of the work of Menn, who brought the influence of Courbet and the Barbizon men into French art and became the leader of a group of brilliant painters. Among these were Baud-Bovy, who expressed the synthesis of the Swiss landscape in a gigantic panorama. Romanticism found its strongest expression in Böcklin who represents the Teutonic influence in Swiss art. His idealism and symbolism was parallel to that expressed by Watts in England and Puvis de Chavannes in France. His well known painting, "The island of death" will be shown in this exhibition.

Hodler, carrying on the tradition of Menn, succeeded in founding a national Swiss art. His art has been described as "a decorative generalization, a conscious striving for style, that had its counterpart with the more modernistic Austrians, Russians, and Scandinavians."

Segantini, working independently of the French impressionists, arrived at the same conclusions. He lived for many years in the uplands, studied the dazzling reflections of the sun upon the glaciers, and evolved that technique which has come to be called divisionism. This differs from the French method in the use of lines of color rather than spots and dashes. His painting "Spring pastures," which is to be shown in this exhibition, is one of his very important works. In this is expressed the simple



WOMAN FROM BRITTANY—PAINTING BY
DAGNAN-BOUVERET IN POTTER PALMER
COLLECTION OF PAINTINGS

poetry of Swiss peasant life. He voiced for Switzerland what Millet did for France.

Under the spell of Cézanne and Van Gogh, the younger Swiss painters have built up an art as full of the strange investigations of modernism as any art in Europe. Such are likewise represented in this exhibition, which is as remarkable for its catholicity as for the interest of the individual works displayed.

In coöoperating with the Swiss representative who came to arrange for this exhibition, the Art Institute had a part as well as the Brooklyn Museum which finally sponsored the exhibition. Dr. Welti, one of the younger Swiss painters, who came to this country twice since the exhibition was planned, visited the Art Institute among other museums and found it sympathetic with his project.

William H. Downes says that Switzerland lives again in California. If this be true, it is a happy coincidence that William Wendt's paintings of the west are being shown at the same time as the Swiss pictures. The problems of the Swiss painters in expressing the spaciousness and the peculiar characteristic atmosphere of the mountain landscape have not been unlike those of our western artists, including Mr. Wendt.

When Mr. Wendt went to California about twenty-five years ago, refinement was the vogue in painting. But striking out independently for himself and painting out-of-doors all the year, he found himself keyed up to a more vigorous style of painting than that of his Chicago confrères. During the long period that Mr. Wendt has now been at work in the west he has painted in a variety of moods. In his pictures in the Institute's collections we see him at one time a poet and at another a realist. In both roles his sense of the decorative is rather strong. His most recent tendencies will be revealed in this exhibition.

Mrs. Wendt is one of that well known group of women sculptors who came into prominence during the World's Fair under the leadership of Mr. Taft. Her reliefs of William Morris and Carlyle are perhaps her best known work. This exhibition will include portrait reliefs and busts, sketches for fountains, and a war memorial relief, done during her residence in the west.

The association of both Mr. and Mrs. Wendt with Chicago's veteran school of art in its pioneer days will give their exhibition an added interest, calling to mind the days when the Athenaeum building was the art center of Chicago.

On November 3 the Thirty-fourth Annual Exhibition of American Paintings and Sculpture will open with the annual autumn reception. The jury will

consist of the following artists: painters, Ralph Clarkson, Howard Giles, John W. Norton, Leopold Seyffert, John Sloan, William Wendt, Charles H. Woodbury; sculptors, Alfonso Iannelli, Albin Polasek, and Emory P. Seidel. Two new prizes are offered, the Mrs. Keith Spalding prize of \$1,000 for "the best landscape, the picture to have been painted not earlier than January 1919, and which has not, at the time of the exhibition, taken a prize"; and the Mr. and Mrs. Augustus S. Peabody prize of \$200 "for either purchase or as a gift, for a painting executed within two years by one of the younger artists." The usual prizes and medals will be awarded as follows: the Mr. and Mrs. Frank G. Logan medal, the Potter Palmer gold medal, the Norman Wait Harris silver and bronze medals, the William R. French memorial gold medal, and the Martin B. Cahn prize. Honorable mentions will be awarded, one to landscape, one to an architectural subject, one to a portrait or figure piece, and three to sculpture. Fifty paintings have been invited and these, like the paintings by members of the jury, will be eligible for prizes.

During the period will also be held the Twenty-ninth Annual Exhibition of the Atlan Ceramic Art Club.

LECTURES

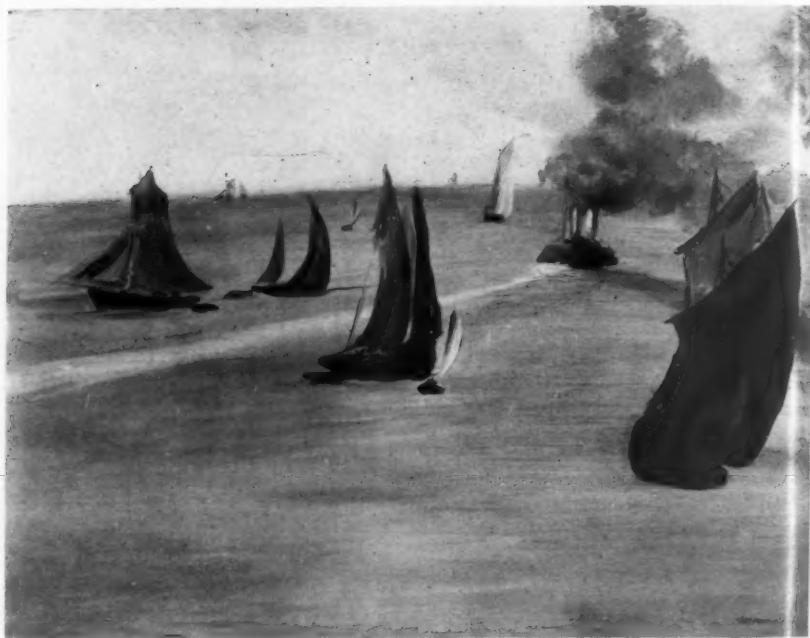
THE Tuesday afternoon lecture course will begin with a concert by members of the Chicago Symphony Orchestra on October 11. Rudolph Schaeffer, who will lecture on "The application of color principles" on October 18, is an instructor at the Otis Art Institute of Los Angeles and has been associated with Sam Hume in pageantry at Detroit during the past summer. His lecture will treat of recent discoveries in the science of color and their application to modern painting, stage decorations and lighting, costumes, textiles, interiors, posters, and handicrafts. A demonstration on "Batik



LITTLE SHEPHERDESS—PAINTING BY J. F. MILLET
IN POTTER PALMER COLLECTION OF PAINTINGS

in history and practice" will be given by Dudley Crafts Watson of the Art Institute of Milwaukee on October 25. On November 1 Dr. Fay-Cooper Cole, assistant curator of anthropology of the Field Museum, will talk on "Primitive art." Dr. Cole, who has spent five years among the Indians of the Southwest and four years in the Philippines, is especially fitted to speak on this subject, which is now assuming such importance in textile and other decorative design. A concert of chamber music will be given by the Shostac String Quartet on November 8. On November 15 and 22 Prof. Walter Scott Perry of Pratt Institute will deliver two lectures on Egypt, the first treating of "The valley of the Nile, life of today, and that of the ancient empire," and the second of "The land of the great temple builders."

On October 7 Mr. Taft will begin his course of ten Friday afternoon talks on "Classical and Renaissance sculpture." The subjects are listed in the calendar.



REGATTAS ON MEDITERRANEAN—PAINTING BY MANET IN POTTER PALMER COLLECTION OF PAINTINGS

SUMMER AT THE INSTITUTE

THE Art Institute in summer has its compensations and its own peculiar atmosphere. The familiar faces of the young students and of the gallery habitués are replaced by strange ones of the mature summer student and the sight-seeing transient, and the novelties of the passing exhibitions are supplanted by the standard works in the loan collections. The summer exhibitions always send us back to our permanent collections and we find ourselves making re-discoveries and comparisons. The Rousseau in the Lihme collection leads to a visit to the Rousseau in the Field Room, and the Potter Palmer collection, shown after a lapse of eleven years, entices us to ransack the whole Museum in search of French painting.

So comprehensive has now become the display of French painting of the nineteenth century at the Institute that the illustrations for this number of the BULLETIN have been chosen with the express purpose of suggesting the pleasures to be found in such a survey. From a Detaille in the Munger Collection to the Matisse, the Institute's latest acquisition, may be studied the evolution, diverging tendencies and eddies of this important period in the history of art.

In the same way in the realm of prints the classics have been offered for a renewal of old friendships—the Buckingham Rembrandts and the Lathrop Whistlers. And this summer we have been introduced to a less known period in the history of prints, that of Italian and German engravings of the fifteenth and sixteenth centuries. These have



PAINTED BY JAMES A. MC NEILL WHISTLER.
IN THE POTTER PALMER COLLECTION OF PAINTINGS RECENTLY PLACED IN THE ART INSTITUTE

been lent by Potter Palmer. The naive charm of this period is suggested by the cover of this number of the BULLETIN.

Not less interesting to the art lover, who finds delight in the more intimate and abstract phases of art in the black and white, has been the collection of the Institute's drawings, which has been considerably augmented and installed in its entirety for the first time this summer.

But the summer achievements of the Museum have not been merely the setting up of exhibitions for the chance comer. Activities of a more aggressive nature have also been carried on. In the School an extremely successful summer session was held, 487 students being enrolled in all departments. The policy has been not to offer short courses exclusively, but to make the work as elastic as possible. For instance, a student may specialize in life drawing all summer,

an unusual feature of summer school instruction. At the same time opportunities for all around training have been offered with gallery talks, lectures, and instruction in the crafts.

In the Department of Museum Instruction a unique service has been given in the way of private lessons to people who have come from great distances to perfect themselves along certain lines. Over 1,300 have been enrolled in various classes in the Museum Instruction Department. There have been talks on interior decoration and Saturday afternoon classes for employed girls.

LIBRARY NOTES

A BOOK entitled *Calico Painting and Printing in the East Indies in the XVIIth and XVIIIth Centuries* by George P. Baker and



THE RIVER—PAINTED IN 1868

BY CLAUDE MONET. IN POTTER PALMER COLLECTION RECENTLY PLACED IN THE ART INSTITUTE

printed by Arnold of London, has been purchased for the Ryerson Library. Museums of Europe and of India have been searched for the information which is analyzed in the text and for examples, thirty-nine of which are reproduced in color with exquisite correctness. The color plates, 28 inches by 22, are contained in a portfolio of linen which is itself printed by the mordant process described by Pliny in the first century, who wrote, "It is wonderful that although there be only one dye in the cauldron the cloth is dyed of several colours according to the different properties of the drugs which have been applied to different parts." Such use of so-called mordants was combined by the East Indians with a wax resist process; we are given a detailed technical account of the twenty-six processes as published

by a Jesuit trading missionary, Father Coeurdoux, in 1742.

This book provides a brilliant chapter in the story of the westward course of decorative art from the opening of Indian trade by Portuguese sailors in 1498 to the founding of the Dutch and London East India Companies at the beginning of the seventeenth century. Following upon this, imitations became common in England but as they could not compete in price with the imported calicoses the latter were prohibited and became immediately the fashion. An amusing letter of David Garrick's entreats a friend at court to restore to him his wife's beloved Indian bed-hangings seized by the customs officials. The favor was granted, and an illustration shows the historic hangings now in the Victoria and Albert Museum. In the



BREAKFAST BY THE RIVER—PAINTING BY RENOIR IN POTTER PALMER COLLECTION OF PAINTINGS

end the native industry was killed by the perfection of European machinery, and dyers of India have not even the relics of their lost art to guide them.

In an article contributed to the book *M. Clouzot* concludes: "If it is necessary in our industrial arts to imitate one thing or another, let us choose the models remote in time and space. In the study of archaic, primitive examples which the European taste could never assimilate as a whole, the designer is not tempted to make a servile copy of styles like those of Louis XIV and XVI which discourage by their mechanical perfection every impulse, every creative fancy. All has been done. Nothing, one feels, can be added or subtracted. On the other hand, confronted by our great Indian cottons, the artist or student of design forgets all the grammar of the schools.

He finds himself before a native art, a perfect simplicity, a freedom of expression, and an astonishing audacity of color. His brain begins to work; his imagination awakes. In his turn he starts anew, taking as his point of departure a tradition lost in the night of the ages."

The Burnham Library of Architecture has imported recently a number of books on English Renaissance architecture, including work of Wren, Jones, Gibbs, and Richardson. One of the important additions is the *Nouveau theatre de la Grande Bretagne, 1715-18*, in five volumes including a volume of Addenda. Part of his work was previously published in London as *Britannia Illustrata*. The double page engravings illustrate in curious perspective the palaces and estates of the gentry of

England and are largely the work of John Kip and Leonard Knyff.

NOTES

GIFTS AND PURCHASES—A number of important gifts have recently been made to the Art Institute. George A. McKinlock has presented as a memorial to his son, George Alexander McKinlock, Jr. \$200,000 for building and embellishing the proposed terrace garden of the Museum. Joseph Winterbotham has given \$50,000 for paintings of foreign subjects by European artists and to eventually establish the Winterbotham Room; \$4,500 has been given by Charles D. Ettinger and his estate, and \$500 by the late Albert Stein.

The Chinese stone head illustrated on page 166 of the BULLETIN, another similar head, and a wood Kuan Yin, with a group of drawings by Sargent, Puvis de Chavannes, Rodin, and Paul Thevanez, and a painting by Florence Koehler, all are the gift of Robert Allerton. Gracia M. F. Barnhart has given the painting "Duneland" by Frank Dudley; Albin Polasek, his bust of Charles L. Hutchinson; Wellington J. Reynolds, two miniatures; Robert Macbeth, a drawing by Homer D. Martin; the Arts Club, a drawing by Bert Elliot; David Adler, two drawings by Abram Poole; and Martin Roche, two drawings by Alfed Faggi. A group of Dutch drawings, including the works of Israels, Maris, Kovers, Pieters, and others is the gift of Mrs. J. A. Edwards.

The following purchases have been made: a Korean painting for the Nickerson Collection; two water colors from the international exhibition of water colors—"Shore line" by Howard Giles secured from the C. E. Kremer Purchase Fund and "Prisoners of war" by William P. Welsh from the B. A. Eckhart Purchase Fund; eight original drawings by Meryon, and two drawings by Elmer Forsberg. A painting by Matisse has been purchased from the

Winterbotham Fund. The Friends of American Art have added twenty-five drawings to their collection.

PRIZES—Mr. and Mrs. George R. Jenkins have presented \$1,000 for the Robert Rice Jenkins Prize of \$50 to be given at the Chicago artists' exhibition to a young artist who has not received a previous award. Mr. and Mrs. Augustus Peabody have given a \$200 prize for a painting in the annual exhibition of American paintings and sculpture.

BENEFACTORS AND TRUSTEE—Marshall Field has been elected by the trustees to fill the place of the late Dr. Frank W. Gunsaulus. Joseph Winterbotham has been made a Benefactor of the Art Institute.

SCAMMON LECTURES PUBLISHED—*Modern Tendencies in Sculpture*, the Scammon lectures delivered by Lorado Taft in 1917, is now available in book form. The book is written in Mr. Taft's usual charming manner, which entices the general reader as well as the student of art. He begins with Rodin, adding his estimate to the great diversity of opinions on this great artist, and then traces his influence on French sculpture. The decline of monumental sculpture in France is revealed in contrast to the strength of that in Germany. But he points out that the work of a certain group of men in France tends toward a readjustment. The sculpture of the other countries of Europe, the work of such men as Mestrovic, Aranson, Meunier, and Stursa is set forth. A chapter is devoted to St. Gaudens as the outstanding figure in American sculpture. This is followed by a dissertation on the American school.

Though the lectures were delivered during the war, slight changes have been made to bring the work up to date. The comparative pause in the development of European art due to the war



WOMAN AT THE WINDOW—PAINTING BY MATISSE PURCHASED FROM WINTERBOTHAM FUND

has left little more to record. 429 illustrations add to the attractiveness of the volume and make it invaluable for reference. The price is \$5. Copies are on sale at the front door of the Institute.

The next Scammon lectures to be published will be Joseph Pennell's *The Graphic Arts*.

THE STAFF—At a spring meeting of the Board of Trustees Mr. Harshe was appointed Associate Director; Mr. Waller, Captain of the Guards; Mr. Porter, Sergeant of the Guards; and Mr. Thon, Custodian of the Building. Miss Mitchell has returned from a five months' leave of absence abroad.



CORN HUSKERS—PAINTING BY EASTMAN JOHNSON IN POTTER PALMER COLLECTION

SUNDAY CONCERTS AND LECTURES—Believing that music is conducive to a mood that makes one more receptive to all the arts, the Institute each season incorporates a group of musical programs in its regular program of activities. The Sunday evening concerts of chamber music, which were begun last season to introduce in Chicago a beautiful but little known form of music, will be resumed on October 16. Variety has been sought both in the programs and the musicians. With the exception of the first concert, these will occur on the first Sunday evening of each month. The schedule of concerts will be found in the calendar on page 168. Two chamber music concerts will also be included in the Tuesday afternoon program of lectures and concerts.

The Art Institute Ensemble, composed of nine members of the Chicago Symphony Orchestra under the direction of George Dasch, will begin their series of Sunday afternoon concerts in Fullerton Hall on October 16. Two concerts will be given, one at 3 o'clock, and the other at 4.15. An admission fee of fifteen cents is charged.

On Sunday, October 23, Mr. Taft will commence his Sunday afternoon

talks in Fullerton Hall. These lectures begin at 5:30 o'clock and are free. They were previously given in the Club Room.

BULLETIN DOUBLE NUMBER—The September and October numbers of the *BULLETIN* have been combined in one number. The next number will be issued about November 20.

MEMBERS OF THE STAFF—Mrs. Hall of the Museum Instruction Department will return to Los Angeles for the winter. Miss Parker has returned from a tour of Europe and has planned an unusually fine program for the coming season. Her Classes begin October 1. Miss Alling of the Picture Sales Department has also returned from a visit to Europe and is again at her desk.

EXTENSION DEPARTMENT—Thirty-three Better Home Institutes have already been booked by the Extension Department for the coming season. These will be given as far east as Pittsburgh and as far west as Denver. Many of these are return engagements. The lecturers for this circuit are Ross Crane, F. A. Cushing Smith, and Miss Evelyn Hanson. Mr. Smith, who has just been

added to the staff, has received the degree of Master of Landscape Architecture from Harvard University and a medal and honorable mention in the International Town Planning Competition for Dublin, Ireland. He was formerly state adviser in town planning in Massachusetts. Beautifying the home grounds and city planning will be the subjects of his lectures.

Miss Evelyn Hanson, who speaks on the costume, has added a talk on "The woman well dressed on a moderate income." The Minnesota Architects' Small House Service Bureau exhibition will be a part of the architectural display of the Better Homes Institute.

THE SCHOOL—Several important prizes have been offered which give promise of making this year the most significant in the School's history. The *Chicago Tribune* prize of \$5,000 for mural decorations for the city room of its new plant is attracting to the School advanced students and artists. To further stimulate interest in this competition the School has offered ten free scholarships to students who desire to compete for this prize, and the *Chicago Tribune* agrees to provide the successful competitor and four of his colleagues with remunerative employment for two years in executing the prize winning design. The subject matter of the decorations has to do with important phases of American journalism.

A prize of \$200 has been offered by Samuel W. Weiss for a series of panels

for the decoration of the office of the Ilg Ventilating Company. Compensation will also be given to the prize winner for the execution of his design.

A department of printing arts has been organized in the School. Ernst Detterer is the head. The aim of the course is to prepare designers for work in the field of printing, decorative illus-



DRAWING BY MATHIJS MARIS. GIFT OF MRS. J. A. EDWARDS



NIO, TEMPLE GUARDIAN—CHINESE SCULPTURE.
GIFT OF ROBERT ALLERTON

tration, and commercial art. This department has been promised the co-operation of the printing industry of Chicago. Instructors will be drawn from the trade. Until presses can be set up in the school, it is planned that practical work in type setting and press work be carried on at the University of Chicago Press. The techniques of linoleum and wood block printing, etching, engraving, and lithography will also be taught in connection with this course.

In the department of painting the School anticipates distinguished work under the instruction of Leopold Seyffert of Philadelphia. Mr. Seyffert's reputation as a figure painter is well known through the Institute's annual

exhibitions. He was the winner of the Temple gold medal at the Philadelphia Academy for 1921, a silver medal at the Panama Pacific Exposition, the first Hallgarten prize for 1918, the second Altman prize for 1918 and of honorable mention at Carnegie Institute in 1913.

Myrtle Merritt French will teach classes in pottery and weaving. Mrs. French has studied at the New York State School of Clay Working and the Ceramic School at Columbia University, and taught at the Carnegie Institute of Technology. Although at present the demand for instruction in jewelry and ceramics is confined primarily to students in the normal department, it is the plan of the School eventually to make specialization in these crafts a part of the work of the design department.

An advanced class in life drawing, an innovation in the Institute's work, will be taught by Antonin Sterba. The study of drawing is generally regarded as a preparation for painting, but in this class, drawing is to be carried on by the most advanced students as an art in itself. The mediums which have become identified with the highest development of drawing in the past will be used here.

DANTE IN ART—An exhibition of Dante in art, selected from material in the Ryerson Library, will be shown through September and October.

DAILY NEWS PRIZE—The *Chicago Daily News* offers to students and Alumni of the School a prize of \$1,000 for a model of a fountain to be placed in its Fresh-Air Fund Sanitarium in Lincoln Park. Prizes of \$100 and \$50 will also be given. Mr. Polasek's class will have regular work in fountain design in preparation for this contest. The jury will be Frank G. Logan, Charles H. Wacker, Irving K. Pond, Lorado Taft and Emil Zettler. The contest closes April 15, and it is planned to have the fountain in place by June.



SPRING PASTURES—PAINTING BY SEGANTINI IN EXHIBITION OF SWISS ART

EXHIBITIONS

MAY, 1921—MAY, 1922

May 21—June 12—Exhibition of posters from the Art Institute's collection.

July—September—Paintings lent from the collections of Charles L. Hutchinson, Cyrus Hall McCormick, Martin A. Ryerson, C. Bai Lihme and Paul Schulze. Water Colors by Winslow Homer from the Martin A. Ryerson Collection.

July—October—The Potter Palmer Collection of engravings by Italian and German masters. The Buckingham Collection of etchings by Rembrandt. The Bryan Lathrop Collection of Whistler lithographs.

September 22—October 23, inclusive—(1) Exhibition of paintings and sculpture by artists of Switzerland. (2) Twentieth Annual Exhibition of Applied Arts. (3) Paintings by William Wendt and sculpture by Julia Bracken Wendt.

October 17—November 12, inclusive—Group of prints recently acquired.

November 3—December 11, inclusive—(1) Thirty-fourth Annual Exhibition of American Paintings and Sculpture. (2) Twenty-ninth Annual Exhibition of the Atlan Ceramic Club.

November 15—December 12, inclusive—Exhibition of lithographs by Howard Leigh.

December 17—January 18, inclusive—(1) Annual Exhibition by the Chicago Chapter of the Wild Flower Preservation Society of America assisted by the Audubon Society and the Illinois State Microscopical Society. (2) Exhibition of the Friends of our Native Landscape. (3) Paintings by Herman Dudley Murphy; water colors and decorative landscapes by Nellie Littlehale Murphy. (4) Pastels by Ray Boynton. (5) Paintings by Leopold Seyffert. (6) Sculpture by Alfonso Iannelli. (7) Paintings of flowers.

EXHIBITIONS

January 26—February 28, inclusive—Twenty-sixth Annual Exhibition by Artists of Chicago and Vicinity.

March 8—April 5, inclusive—(1) Annual architectural exhibition. (2) Group of decorative paintings and sculpture.
 (3) Exhibition of French architectural drawings.

April 15—May 15, inclusive—(1) Second International Exhibition of Water Colors. (2) Collection of modern drawings.

LECTURES AND CONCERTS

FOR MEMBERS AND STUDENTS—FULLERTON HALL, TUESDAYS AND FRIDAYS
 AT 4 P. M. NEARLY ALL ILLUSTRATED BY STEREOPTICON.

OCTOBER 7 Lecture: "Greek sculpture, formative influences." Lorado Taft.
 11 Concert. By members of the Chicago Symphony Orchestra.
 14 Lecture: "Greek sculpture—prehistoric, archaic." Lorado Taft.
 18 Lecture: "Application of color design principles." Rudolph Schaeffer.
 21 Lecture: "Phidias and the Parthenon." Lorado Taft.
 25 Lecture: "Batik—In history and practice." A demonstration. Dudley Crafts Watson.
 28 Lecture: "Praxiteles and his contemporaries." Lorado Taft.

NOVEMBER 1 Lecture: "Primitive art." Dr. Fay-Cooper Cole.
 4 Lecture: "Hellenistic sculpture." Lorado Taft.
 8 Concert. Chamber music. Shostac String Quartette.
 11 Lecture: "Greek art in Rome." Lorado Taft.
 15 Lecture: "Egypt, the Valley of the Nile, life of today, and that of the ancient empire." Walter Scott Perry.
 18 Lecture: "Early Italian sculpture." Lorado Taft.
 22 Lecture: "Egypt: the land of the great temple builders." Walter Scott Perry.
 25 Thanksgiving Holiday.
 29 Lecture: "Architecture of Southern Spain." Edmund S. Campbell.

DECEMBER 2 Lecture: "Donatello." Lorado Taft.
 6 Lecture: "Architecture of Northern Spain." Thomas Eddy Tallmadge.
 9 Lecture: "Michel Angelo." Lorado Taft.
 13 Concert. By members of the Chicago Symphony Orchestra.
 16 Lecture: "Bernini and the decadence." Lorado Taft.

SUNDAY CONCERTS

Concerts are given in Fullerton Hall every Sunday afternoon beginning October 16, at 3 and 4:15 o'clock. George Dasch, conductor. J. Menzies Van Zandt, piano soloist, October 23. Admission 15 cents.

Programs of chamber music are given on Sunday evenings once a month at 8 o'clock. Admission 25 cents. The series are as follows:

- October 16. Henry Sellinger Trio.
- November 5. Henry Sellinger Trio.
- December 4. Philharmonic String Quartet.
- January 8. Shostac Quartet.
- February 5. Philharmonic String Quartet.
- March 5. Shostac Quartet.
- April 2. Philharmonic String Quartet.

